1: Ammar E, 1-5 (1951) 1954
MR13 Fellahin MR13
Silwa

463 an unsatisfactory basis, and even misleading in some ways as it does not agree with the facts observed in the field study. When I faced my informant, Ali, with the census, he rejected it as unrepresentative of the occupations of the people of Silwa. He quickly asserted that they were all farmers and that all their women were housewives, and that 'there were no other jobs for them'. After some computing, he added that there were about 60 shop-keepers and pedlars, all males.[1] Men (but not women) industrial workers might be those who are working at the water-pumping station, and those engaged in the sugar-factory in Kom Ombo, a town to the south of Silwa. The number of 47 masons, Ali said, was excessive, for he could count only twenty. The 36 persons working in transport could be those who were employed in the railway stations and the making of roads. He went on to say that the categories of servants, unproductive workers, and unemployed might be those who are working in towns. He emphatically reiterated that he did not know how or from where the census authorities obtained the distribution of female occupations.

Yet whatever the census may mean by this distribution of occupations, the obvious fact is that much more than 60 per cent of the population are farmers. Some of the people who could even be classified as shop and stall keepers and industrial workers or any other occupation are normally either owners of a plot of land or partly engaged in agricultural activities.[2]

463 Moreover, in the village there are four families of strangers. The one 609 living on the western edge of the village is mainly engaged in carpentry such as making of doors, chests, benches, beds, and water-wheels (which was their main work before the introduction of perennial irrigation), and some farm implements. The iron implements such as the sickle and the hoe are usually made by the itinerant blacksmith who visits the village once or twice a year. The carpenter's family is known to have originally come from the Province of Kena almost fifty years ago and have settled in Silwa ever since. They have no workshop but usually work in the homes of their customers.

● [323] The main occupation of the second family, living at a distance of half a mile from the village on the northern edge, is pottery. Its members provide the village with most of the pots, pans, jars, water-pots and other utensils required for everyday life. The reason for their settlement on the northern side is to be nearer to the hills and the Nile from where they can procure clay, a whitish variety, needed for their job.

465 The carpenter and the potter, as well as the barber and the blacksmith, do not usually receive their fees on the spot, but go for their round during the harvest to collect their 'customs'. Every farmer is supposed to give them some of his crops, varying, of course, according to the services ren-

[939] [1] Very few women pedlars come from other provinces during harvest times to sell goods to women villagers and are called gipsies.

[2] For a general survey of agricultural problems in the Middle East, see B. A. Keen, *The Agricultural Development of the Middle East*, London, 1946.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

CHAPTER IX

INDUSTRIES. THE VILLAGE MARKET

ONE of the commonest industries in Egypt is pottery-making, and the methods employed are usually very simple. There are, roughly speaking, two kinds of pottery—hand-made and wheel-turned. When no wheel is employed the potters may be men or women, but the wheel is used only by men. I shall deal with this industry at some length, for, despite their importance for archæology, the methods employed by potters in modern Egypt have hitherto received little attention from archæologists. Several of these, however, have recently told me that my researches in this subject will form a valuable addition to the study of ceramic art, and will throw light on the different methods of pottery-making employed in much earlier times, not only in Egypt itself, but in other parts of the Mediterranean area also.

The processes in the manufacture of pots vary in different parts of Egypt, and I will endeavour to give as detailed a description as possible of those which I have studied in Fayūm, Minia, Asyūṭ, and Ḳena Provinces.

In one village in Asyūṭ Province there is a large pottery-making establishment in which both men and women are employed, and where hand-made as well as wheel-turned pots are manufactured. The potters carry on their art in charming surroundings, the scene of their labours being a beautiful palm-grove, the trees of which afford them a welcome shade.

The clay used for the pots is obtained in the neighbourhood, and is prepared for use by a woman. It is put in a hollow in the ground, and a certain amount of finely chopped chaff is mixed with it, as well as sufficient water to make it of the proper consistency. One of the women then kneads this preparation with her feet until it is thoroughly mixed.

In this particular locality only women make the hand-made pots, and the process is as follows. When the clay is ready for use one of the potters forms portions of it into flat, round cakes, from two

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

323
462

to three inches thick. Another woman takes one of these cakes and places it on an upturned pot with rounded base which stands in a shallow pan filled with chaff. The upturned pot can be turned round and round in the pan at the will of the potter. The cake of clay is moulded over the base of the upturned pot, and the potter pats and smooths it into shape with one hand and with a potsherd held in the other hand. When this part of the process is completed she removes the clay, now formed into a hemispherical shape, and places it on the ground beside her. She goes on dealing

[415]

FIG. 60. SMOOTHING OVER THE JOIN IN POT-MAKING

with the cakes of clay in this way until she has a number of such shapes prepared. She then takes two of these, and bends the edges of both inward, moistening them, as she does so, with water from a bowl placed near her. The two shapes are now put together, rim to rim, the woman again moistening her hand with water to effect the join, which she first smooths over with her hand and then with a potsherd or a curved piece of wood[1] (Fig. 60).

The vessel is now a perfect sphere. The opening is cut with the woman's thumbnail (Fig. 61). She keeps her hand steady with the thumb in position, and turns the pot round rapidly as it rests on the ground, or in the pan, thus making a perfectly circular

[1] See below, p. 141, footnote.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

incision. The disk cut in this way is removed, whereupon the woman inserts her hand inside the pot to smooth away the interior ridges formed by the joining of the two hemispheres. A rim is then added round the opening, and small handles are fixed to the sides (Fig. 62). The pots are left to harden in the sun before being fired in the kiln. No slip or glaze is used for decoration.

I found the same technique employed in another village in the same province, the site chosen for the factory being also a palm-grove. Here men as well as women were making the hand-made pots. This is somewhat unusual, as in most parts of the world the men confine themselves to pottery-making with the wheel.

FIG. 61. CUTTING THE OPENING WITH THE THUMBNAIL

In both these villages men were making pots with wheels on the same site as that occupied by the women, but at a short distance from them.

The clay used for the wheel-turned pots is the same as that used for the hand-made. The circular table on which the clay is placed is rotated by means of a flywheel worked by the potter's foot (*cf.* Fig. 72). When large vessels, such as *ziyār* (singular *zīr*),[1] are to be made the man first moistens the circular table with water,

[1] Very large jars, in which the household water is stored.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

323 415 323

sprinkles on it a certain quantity of chaff, and then puts a large lump of clay on it to form a strong base for the pot. When smaller vessels are to be made the process is different, as will be seen later. He then takes some more clay and forms it into a thick, flat sausage, which he coils round the lump of clay forming the base (Fig. 63).

415 142 291

FIG. 62. PUTTING ON THE HANDLES OF A POT

As he rotates the wheel the pot begins to take form, the potter drawing up the clay as he works to make the sides. Having completed the work so far, he takes another lump of clay and presses it on to the base to strengthen it still further in this part. To increase the size of the vessel more coils of clay are superimposed round the pot, one at a time, the man pouring a little water from his hand over each added roll to effect a join. This is repeated until half the intended height of the vessel is attained, when cords are coiled round it spirally with the aid of the wheel (*cf.* Fig. 77). This half-pot is now removed from the wheel and placed on the ground, where it is left to dry for several hours. When sufficiently hardened it is again placed on the wheel, and the upper part completed by superimposing thick sausages of clay as before, the shape of the vessel being obtained by decreasing the length of each additional roll of clay. The *zīr*, having been finished off with a

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

thick rim, is now put to sun-bake again, the rope being still left coiled round the lower half. No rope is put round the upper part, but large nicks are impressed in the clay with the thumbnail just below the rim.

After the sun-baking is completed the vessels are placed in a kiln to be fired, the cords being previously removed (Fig. 64), though the impress made by the cord remains on the pot even after baking.

FIG. 63. COILING THE FLAT SAUSAGE OF CLAY ROUND THE LUMP OF CLAY ALREADY ON THE POTTER'S WHEEL

A pattern similar to that effected by the rope is employed for the decoration of pots in many countries; but this practice of strengthening and supporting the weakest part of the pot, or the part which receives the greatest pressure, by coiling rope round it probably suggested this decoration in the first instance. When such a practice has died out, possibly owing to greater skill achieved by the potters, the pattern originally made by the impress of the cord upon the pot is imitated for purely decorative purposes.[1] With the Egyptian potters the use of the cord is, as I have already stated, simply to support the thicker and heavier part of the *zīr* while sun-baking, and the impress left on the vessel does not seem to have any æsthetic value attached to it.

[1] I am indebted to Mr Henry Balfour, Curator of the Pitt-Rivers Museum, Oxford, for this suggestion.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

323 Smaller vessels, such as the *ḳulleh* (see below, Fig. 79), are also made on the wheel, these being formed out of a single lump of clay. The potter, from long experience, knows exactly how large the lump must be for the formation of each vessel.

323 415 Near another village in Asyūṭ Province I saw the three following processes employed in the manufacture of a single pot. The vessels being made were large and globular in shape, and three people, a

[415]

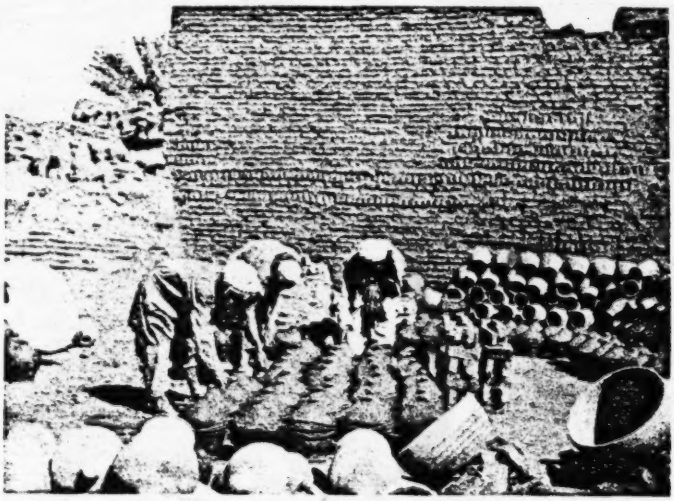

FIG. 64. REMOVING THE CORDS FROM THE POTS BEFORE PLACING THEM IN THE OVEN

woman and two men, were each responsible for one process, besides a fourth person, a man, who prepared and kneaded the clay. The clay was obtained in the neighbourhood, and chaff only was mixed with it. There was a kiln near by for the firing of the vessels (Fig. 65).

323 The first part of the pot was made by the woman. She took a large lump of clay, placed it in a round, shallow hollow in the ground, previously prepared and made very smooth, and then pounded the clay into the shape of this mould by means of an object, rather like a cottage loaf in appearance (Fig. 66), made of hard baked clay. By this means the base of the pot was constructed. She then took a potsherd, and with it and the other hand

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

drew up the clay all round, thus forming a shallow bowl with thick sides.

Her share of the work was now completed, and she handed the

FIG. 65. MAN PREPARING AND KNEADING THE CLAY: KILN IN THE BACKGROUND

pot on to a man, who thinned the sides by drawing the superfluous clay upward. This he did by holding the palm of one hand flat against the interior surface, while he beat the exterior side with a curved piece of wood[1] held in the other hand (Figs. 66 and 67). He continued this process until he had formed a large but rimless jar.

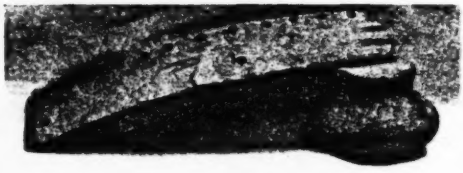

FIG. 66. TWO IMPLEMENTS USED BY POTTERS

The man now handed the jar on to another man, who placed a thick coil of clay round the opening, and, turning it on the wheel, formed it into a rim (Fig. 68). He finally added one or two small

[1] This piece of wood is a portion of the rim of an old sieve used for winnowing.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

323 handles to the vessel. The pots were then sun-baked before being placed in the kiln.

It is interesting to observe that there are three distinct stages in the manufacture of the single vessel, and to note that a man again takes his share in the hand-making process. I should mention that, owing to the skill of the potter, these jars, though almost entirely hand-made, are quite symmetrical.

The method of shaping the first part of a vessel in a carefully

[291]
[413]
[130]

FIG. 67. DRAWING UP THE SIDES OF A POT

prepared hollow in the ground, as described above, is common in many parts of Egypt.

323 563 As a rule the Arabs do not make pottery, but rely on the Egyptian *fellāḥīn* for the pots they may require. So far there is only one place where I have found this industry among the Arabs, and I came across it quite accidentally. I was staying in a locality in Middle Egypt where Arabs have been settled for several generations, and in one of their villages, situated close to the desert, I found an old man engaged in the manufacture of the large jars (*balālīṣ*, singular *ballāṣ*) in which women carry water to their houses. In that part of Egypt the *ballāṣ* is globular in shape. I visited the old man's 'factory' and found him hard at work. He

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

had his supply of clay, mixed with chaff, ready prepared inside a hovel, and carefully covered with sacking to prevent evaporation. A potter's wheel also stood inside. The prepared hollow was just outside the hut, and it was made there to enable me to take photographs of him at his work; he usually had one inside, where there was not sufficient light for photography. The hollow was circular and shallow, and was lined with chopped straw well beaten into

FIG. 68. FORMING THE RIM WITH THE AID OF THE WHEEL

the ground, until the surface was smooth and firm. The potter took a large piece of clay, which he formed into a cone shape by rolling it in the hollow (Fig. 69). He then took the implement made of hard baked clay and began to hollow out the cone of clay from the thick end into a thick, shallow bowl. Laying aside the clay implement, the potter now began to draw up the sides of the vessel with his left hand and the wooden implement, in the manner described above (Fig. 70). This process was continued until a large globular water-jar was formed. The somewhat small circular opening was carefully nipped into shape with the fingers and thumb, and then the jar was put in the sun to dry and harden for some hours before the rim was added on the wheel (Fig. 71). It

[Text continues on p. 145]

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

303
415
516
291
563

FIG. 69. THE ARAB POTTER WITH CONE-SHAPED LUMP OF CLAY

FIG. 70. THE WATER-JAR NEARING COMPLETION

[page 144]

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

should be noted that in this case the pot was not taken out of the hollow in the ground until it was ready for sun-baking.

Similar jars are made by another family of potters in this Arab village, where the women assist their menfolk by preparing the clay for use. The method employed in the manufacture of these jars is the same as that just described.

Much farther south I saw a somewhat different method. The pots, which are of various shapes and sizes, are not only all entirely

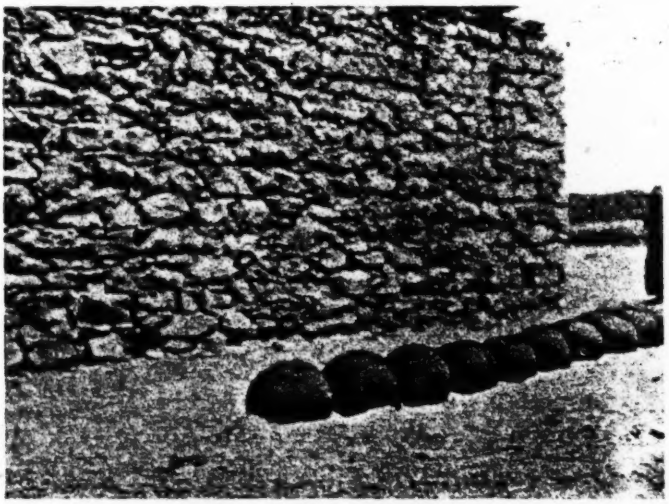

FIG. 71. WATER-JARS SUN-BAKING

wheel-turned, but the material of which they are made differs from that used farther north; also, the vessels are covered with a slip and painted with simple designs.

The pots are made of *ḥamr* (a reddish clay), which is brought in large lumps from the adjacent desert. These are broken up, soaked in water, and then kneaded into a clay of the right consistency. No chopped straw is mixed with it. After the pots have been turned on the wheel (Fig. 72) they are placed on hard clay disks to sun-bake for half a day, and during this period they are tilted slightly from time to time, so that the air may circulate underneath. This is done so as to ensure an even evaporation of the superfluous moisture from all parts of

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

the vessels; otherwise the pots would crack while being baked in the kiln.

When the pots have thus been dried in the sun they are handed over to a woman, who takes each one in turn and smooths the base of the vessel with a knife, cutting off the superfluous clay. The pots are then returned to the disks and left to sun-bake again for two or three days. They are then passed on to another woman, who paints them all over with a slip (Fig. 73). This is made of powdered *ṭafl* (a yellow clay) mixed with water. The pots are

FIG. 72. THE POTTER MAKING HIS WHEEL REVOLVE

now left to dry for ten minutes or so, when they are passed on to another set of women and girls, who polish them both inside and out with a smooth pebble of basalt (Fig. 74 and p. 152, Fig. 80). When this process is completed they are handed on to a woman artist, who paints them all over with simple designs (Fig. 75). The paint, which is made of a material called *mughreh* (red ochre), pounded up and mixed with water, is applied with a feather. The designs are freehand, and are put on very rapidly, without any pattern to work from.

The pots are now ready for the kiln, where they are fired as soon as the oven is ready for them, but they can be put on one side for a short time without any detriment if the preparation of the kiln is not complete.

[Text continues on p. 148]

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

323
462
415
891

FIG. 73. WOMAN PUTTING THE SLIP ON A POT

FIG. 74. POLISHING THE POTS

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

323 Dried maize-stalks (*būṣ*) are used as fuel for the furnace, which is lighted under a large circular oven, in which the vessels are placed in rows, one above the other. Cakes of buffalo- or cow-dung are placed on the top of the last layer of pots. The oven, be it noted, is roofless. The furnace below is kept open and constantly supplied with fuel for some hours. Then the furnace is closed, and the fire left to burn out. Meanwhile, the cakes of dung get gradually hot from the heat of the furnace below, and this ensures a good heat at the top as well as at the bottom of the oven.

FIG. 75. WOMAN ARTIST PAINTING THE POTS

323 On the site of this pottery factory a large number of tiles are also made (Fig. 76), the material being ordinary clay mixed with finely chopped straw. Men only are employed in this industry.

Each tile is shaped in a shallow wooden mould with a handle very similar to that used in brick-making (see p. 154, Fig. 81). The tiles are turned out of the mould on to the ground, and there left to sun-bake for two weeks during the winter and for one week in the summer. They are then placed in piles in the oven, the baking being carried out in exactly the same way as described above. The furnace is kept open and constantly supplied with fuel for five to six hours in the case of smaller ovens, and for seven to eight hours when the ovens are larger. The whole process of baking occupies about forty-eight hours from start to finish; by that time the tiles have cooled down and can be removed from the oven.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

INDUSTRIES AND MARKETS

On another pottery-making site in Fayūm Province which I visited large *ziyār* and pans, as well as *ḳulal* (see p. 151) and other small vessels, are made. Both hand- and wheel-made methods are employed here. The clay used in the manufacture of the larger vessels is obtained from Kīmān Fāris. This clay is soaked in water till it is of the right consistency, then *mūṣ* is mixed with it and well kneaded. The words *mūṣ* and *tibn* both mean finely chopped straw, but the former is so finely chopped that it is more like a powder. This mixture is left to soak for one day in a large hollow in the ground. It is then removed and left piled up in a heap for four days before it is ready for use. Each potter takes a large quantity of this prepared clay and places it conveniently near the spot where he is working, keeping it covered with sacking to prevent further evaporation.

FIG. 76. MAN MAKING TILES

The *ziyār* and large pans are made on the wheel, the former in the manner described earlier in this chapter; they are, however, decorated with simple designs on the upper half of the vessel. This decoration is done with the aid of an implement called a *garūt* (see p. 152, Fig. 80), which consists of a thin, flat piece of iron bent at a right angle at the top.

For making the pans the process is as follows. The revolving table is covered with a thin layer of clay, and on this a thick pillar

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

of clay is placed upright, and gradually hollowed out and moulded into shape. Long experience enables the potter to know the exact amount of clay required for making a pan, so that there is no necessity to add more. The pillar of clay is rapidly hollowed out and drawn outward and upward into the required shape, and it should be noted that the rim is not added, but is in one piece with the rest of the pan. The base, however, is strengthened by the

FIG. 77. BINDING CORD ROUND THE PAN

addition of another lump of clay smoothed over by the hand, and the outside and inside of the pan are finished off by smoothing with a potsherd. Cord is then bound round the pan spirally, as the vessel revolves on the wheel (Fig. 77). Care is taken that the cord should encircle the outer edge of the pan just below the rim. The vessel is now dried in a shady place for two days, and in the sun for one day, after which the cord is removed (Fig. 78). Before being placed in the oven, however, the superfluous clay is scraped off the base with the *garūt*. The fire is constantly kept going with the usual fuel of *būṣ* for two hours, after which time the furnace is closed and the fire left to burn itself out. When the vessels are cold they are removed from the oven.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

The custom of binding the cord just below the rims of the larger pans may have been also practised in former times when making the upper part of a *zīr*. As I stated earlier in the chapter, the potter usually makes incised marks with his thumbnail just below the rim of a *zīr*, the marks roughly resembling those made by the impress of the cord. This impress may have suggested a pattern, which the conservative mind of the potter demanded should always appear on that portion of the pot, even when the cord was no longer wound round it. Thus the marks made round the base of the rim by the thumbnail may be an imitation of somewhat similar markings left by a cord bound round this part of the *zīr* in earlier times.

FIG. 78. PANS BOUND WITH CORDS DRYING IN THE SUN

Smaller vessels, such as *ḳulal* (singular *ḳulleh*) (Fig. 79), are also made at this factory, and the clay used is obtained from Begīg, or Abgīg, as this village is sometimes called. *Ṭafl* (yellow clay) brought from Kīmān Fāris is mixed with the ordinary clay, the proper proportions being two-thirds ordinary clay to one-third *ṭafl*. These two materials are laid in water to soak till they are quite soft. They are then removed to a deep cavity dug in the ground, where a man kneads them with his feet. The mixture is taken out and piled in a heap, so that the superfluous moisture may evaporate.

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt

THE FELLĀḤÎN OF UPPER EGYPT

323 415 317 When it is ready for use each potter takes a quantity from this store, and places it in his hut, covering it, as usual, with sacking. A large lump of clay, worked up into a thick bolster shape, is taken and placed on the round table above the wheel. From this quantity of clay a number of *ḳulal* are made, each one, on completion, being cut off from the mass of clay by a string attached to a short stick (Fig. 80).

323 413 415 FIG. 70. TWO TYPES OF ḲULLEH OR WATER-BOTTLE

The potter begins by hollowing out the upper portion of the clay with his thumb, turning the wheel with his foot all the time, and slowly drawing up the sides of the vessel, which at the first stage resembles a bowl with thick sides. Then this is gradually shaped into a slender vessel by drawing up the sides, which, of course, become much thinner, until the *ḳulleh* is formed. The grooving

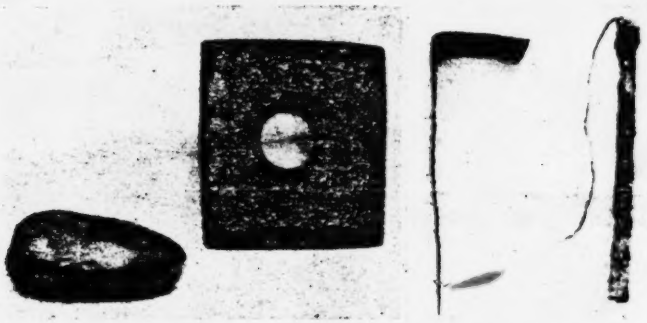

FIG. 80. POLISHING STONE, SĀDIF, GARŪT, AND STRING FOR CUTTING OFF FINISHED POTS

and final shaping is done with the aid of an implement called a *sādif*, a small, thin square of iron perforated in the centre (Fig. 80). The *sādif* is also used for incising the simple designs to be seen on the *ḳulal* made in this locality. The *ḳulleh* is then, as stated above, cut off by a string. The *ḳulal* are sun-baked for 323 one day, then put into the oven, the fire being kept alight for four

INDUSTRIES AND MARKETS

hours and then left to go out. The vessels are removed from the oven when they are cold.

The water-jars (*balālīṣ*) manufactured at this place are entirely hand-made, and for this process a circular hollow in the ground, such as has been described previously, is used. Large, shallow saucers and bowls are made in the same way.

A large lump of clay, sufficient to form the whole *ballāṣ*, is placed in the hollow, and beaten into a preliminary shape with the cottage-loaf-shaped clay implement. The curved piece of wood is also used here to beat up the sides of the vessel. When bowl and saucers are being made the rims are beaten into shape with it likewise. A *garūt* is used to cut off any superfluous clay that may appear during the formation of the *ballāṣ*. These jars are then left to sun-bake for a short time before the rim is added with the aid of the wheel. The *balālīṣ* are baked for the same length of time as the *ziyār*.

I asked a potter who worked with the wheel how long it took to become proficient in the art, and he told me that he had learned it from his father, and had taken five years to become really skilled in his work. He, however, said that if he had learned it from some one else it would have taken him ten years to become an expert. His father, he remarked, was a good teacher as well as a very skilful workman.

The granaries, which are usually erected on the roofs of the houses, are made by the women out of clay and chopped straw, well mixed together. Each granary takes some time to complete, as it can only be made piecemeal. The finished portion must remain exposed to the sun until it is fairly dry before another can be added. When the whole is constructed it is left in the sun to harden thoroughly.

The granary has a circular opening at the top, covered by a clay lid, while near the base there is a small opening which is closed with a mud stopper. This latter opening is used when the supply of grain in the granary is low, the grain being more easily extracted through it than through the opening at the top, for many such granaries are from four to five feet high.

These granaries are usually roughly circular, with straight sides, the top slightly domed; but in some parts of Egypt many of them are globular, a shape possibly derived from certain basket granaries described below. Farther south, near el-Kāb, I saw some much

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt
Graeco-Roman Egypt MR4
Ancient Egypt MR5
FA
G
579

THE FELLĀḤĪN OF UPPER EGYPT

The accounts of the two inter-village fights given on pp. 129 ff. bear striking resemblances to the account given by Juvenal, in his famous Fifteenth Satire, of the fight between the inhabitants of Ombos and Dendereh. That fight and one of those that I witnessed occurred at the celebration of a local religious festival, and, moreover, it and the fight described by me on p. 130 began with stone-throwing.

A
[192]

FIG. 170. ANCIENT AND MODERN POTSHERDS, SHOWING CORD-MARKINGS, THE LOWER ANCIENT, THE TWO ABOVE MODERN

FA
323

Though the pots used in a modern Egyptian village differ greatly in shape from those used in ancient times, the modern potter seems to employ much the same methods as did his ancestors in the manufacture of his vessels (Figs. 168, 169).

A
[532]

As can be seen from the photograph of the Eighteenth-Dynasty sherd (Fig. 170) picked up by me at el-ʿAmarneh, the ancient like the modern potter used cord to strengthen the large pots before they were baked (see pp. 138, 150 f.); he likewise separated the newly turned vessel from the mass of clay beneath it by cutting it off with a string (Fig. 171, and see p. 152).

FIG. 171. CUTTING THE NEWLY MADE VESSEL FROM THE CLAY BENEATH IT
After F. Ll. Griffith, *Beni Hasan*, Part IV, Pl. XX.

The ancient kilns closely resembled the modern ones in shape, and like them were evidently roofless, for a painting in a tomb-chapel at Beni Ḥasan (Fig. 168) shows the flames issuing from the top (*cf.* p. 148 and p. 141, Fig. 65). This painting also

2: Blackman E-5 (1920-1926) 1927
MR13 Fellahin MR13
Upper Egypt
Ancient Egypt MR5

shows (Fig. 169) two men preparing the clay by kneading it with their feet (*cf.* pp. 135, 151).

The resemblance of the ancient to the modern clay granaries

FIG. 172. ANCIENT BRICK-MAKERS
After P. E. Newberry, *The Life of Rekhmara* (London, 1900), Pl. XXI.

has already been pointed out (p. 280). Tall granaries standing on the ground, such as I saw at el-Kāb (p. 153), were of course exceedingly common in ancient Egypt.[1]

The ancient and modern methods of brick-making (p. 154) are identical, as can be seen from Fig. 172. The Twelfth-Dynasty brick-mould found by Professor Petrie at el-Lāhūn (Fig. 173) is exactly like that used at the present day (see p. 154, Fig. 81).[2]

Sheep-dung, which is still commonly used as fuel in Egypt, was similarly employed anciently, certainly during the Eighteenth Dynasty,[3] and so, too, probably was cow-dung. Herodotus

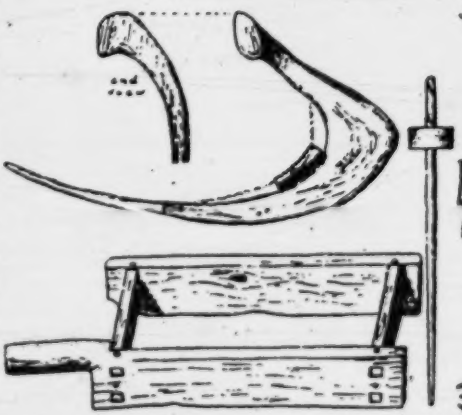

FIG. 173. TWELFTH-DYNASTY SICKLE, SPINDLE, AND BRICK-MOULD
After W. M. F. Petrie, *Kahun, Gurob, and Hawara*, Pl. IX.

[1] See, *e.g.*, W. Wreszinski, *Atlas zur altaegyptischen Kulturgeschichte*, Pls. 60a, 63; A. Wiedemann, *Das alte Ägypten*, p. 173, Fig. 31; Erman and Ranke, *op. cit.*, p. 520.
[2] See also W. Wreszinski, *Bericht über die photograph. Expedition* (Halle a. S., 1927), Pl. 13, B.
[3] See T. E. Peet and C. L. Woolley, *The City of Akhenaten*, Part I, p. 64.